

THE RISE & FALL OF SOUNDGARDEN

4 SONGS

WITH BASSLINES

NINE INCH NAILS

"Head Like A Hole"

FOO FIGHTERS

"Monkey Wrench"

U2 *"Staring At The Sun"*

JIMI HENDRIX

"Dolly Dagger"

JULY 1997

GUITAR WORLD

exclusive album preview!

311 *kicks butt!*

**the phat, funky
future of rock**

NINE INCH NAILS

BLACK FLAG HISTORY

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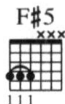
monkey wrench

WORDS BY DAVID GROHL

MUSIC BY FOO FIGHTERS

TRANSCRIBED BY JEFF PERRIN

FOO FIGHTERS



Drop D tuning (low to high: D A D G B E)

A Intro

Moderately Fast Rock ♩ = 172

1 Riff A

B5 F#5 E5 D5 E5 D5 E5 D5

hold bend 1/2

Tr. 3

TAB

15

Rhy. Fig. 1

end Rhy. Fig. 1

Gtrs. 1 & 2

TAB

15



B 1st and 2nd Verses

1. What have we done with innocence
It disappeared with time it never made much sense
Adolescent resident

2. All this time to make amends
What do you do when all your enemies are friends
Now and then I'll try to bend

5

B5 F#5 E5 D5 E5 D5 E5 D5 (play 3 times)

Gtrs. 1 & 2

P.M.

TAB

11

*Notes in parentheses played by Gtr. 2 only.

As heard on Foo Fighters' Roswell/Capitol recording *The Colour and the Shape*

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FOO FIGHTERS

end

D5 E5 D5 E5 D5

P.M.

1..2.

3.

E5

D5 E5

D5

E5 D5

5 D5

(E5)

D5

D5

Gtrs. 1 and 2 play Fill 1 second time
Gtrs. 1 and 2 play Fill 2 third time

Gtr.

Gtr. 1

§²

D Chorus

Don't want to be your monkey wrench

B5

G#5

F#

ES

E

F#

E

F#

C5

Gtr. 4

mf

Gtrs. 1 & 2

Fill 1

Fill 2

Gtrs.1 and 2

Gtrs.1 and 2

T
A
B

T	A	B
---	---	---

FOO FIGHTERS

(3rd time on 3rd chorus) *To Coda II* ²

B5 G#5 F#5 E5 E F# E F# C5

Gtr. 4 plays Fill 5 third time, 1st bar only

(play 3 times)

(play 3 times)

E5

1.

2.

D.S. I $\text{\textcircled{S}}$ ¹ *al Coda I* $\text{\textcircled{C}}$ ¹

[illegible]

⊕ Coda 1

Temper

G#5 E5 B5 G5 F#5 E5 F#5 E5 (play 3 times)

30

Gtr. 4 (play repeats simile) let ring ----- 4 (play 3 times)

Gtr. 1 & 2 (play repeats simile)

G#5 E5 B5 G5 F#5 E5 E 7fr F#5

34

Gtrs. 1, 2, & 4 Gtrs. 1 & 2

E5 E F#5 E5 F#5 E5 D5 F#5 E5 D5 F#5 (G) C5

37

Gtrs. 1, 2 & 4

E 3rd Verse

One last thing before I quit I never wanted any more than
 I could fit into my head I still remember every single
 word you said and all the shit that somehow came along with it still
 there's one thing that comforts me since I was always caged and now I'm

B5 F#5 E5 D5 D5 E5 D5 E5

40

Rhy. Fig. 2

Gtr. 4 plays Fill 5 fourth time end Rhy. Fig. 2 (play 4 times)

Gtrs. 1 & 2

monkey wrench

FOO FIGHTERS

D.S. II S^2 al Coda II H^2

F 3rd Pre-chorus

free

E5 D5 E5 D5 E5 D5 E5

Gtr. 4 plays Fill 1 simile

D5 E5 (E5) D5 G

Gtr. 2

44

Gtrs. 1 and 2 play Fill 1 second time

H^2 Coda II

2nd & 3rd times: out) Don't want to be your monkey wrench

(fall in fall

48

B5 Gtrs. 1 & 2 play Rhy. Fig. 2

F#5 E5

D5 E5 D5 E5 D5 (play 3 times)

Gtr. 3

out) Don't want to be no monkey wrench

52

Gtr. 3 plays Riff A B5

F#5

E5

F#5

Gtrs. 1 & 2

56

E5 D5 F#5 E5 D5 F#5 E5 D5 F#5 D5 C5 B

monkey wrench

bassline

WORDS BY DAVID GROHL

MUSIC BY FOO FIGHTERS

TRANSCRIBED BY JEFF PERRIN

FOO FIGHTERS

A Intro

Drop D tuning (low to high: D A D G)

Moderately Fast Rock ♩ = 172

1 B5 F#5 E5 D5 E5 D5 E5 D5

6 B5 F#5 E5 D5 E5 D5 E5 D5 (play 4 times)

10 E5 D5 E5 D5 E5 D5 E5 D5 (E5) D5

13 B5 G#5 F# E F# E F# C5

17 B5 G#5 F#5 E5 F# E F# C5 (play 3 times)

21 B5 F#5 E5 D5 E5 D5 E5 D5

D.S. I al Coda I

As heard on Foo Fighters' Roswell/Capitol recording *The Colour and the Shape*

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⊕¹ Coda I

25 G#5 E5 B5 G5 F#5 E5 F#5 E5

1.- 3.

29 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 C5

4.

E 3rd Verse (see meas. 40 in the gtr. trans.)

33 B5 F#5 E5 D5 E5 D5 E5 D5 (play 4 times)

F 3rd Pre-chorus (see meas. 44 in the gtr. trans.)

D.S. II al Coda II^2 ⊕²

37 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E

⊕² Coda II

41 B5 F#5 E5 D5 E5 D5 E5 D5 (play 3 times)

45 B5 F#5 E5 F#5

49 E5 D5 F#5 E5 D5 F#5 E5 D5 F#5 D5 C5 B

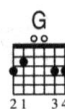
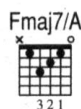
staring at the sun

U2

LYRICS BY BONO AND THE EDGE

MUSIC BY U2

TRANSCRIBED BY JEFF PERRIN



A Intro Moderately Slow Rock ♩ = 66

Gtr. 1 (acous.) *f*

Am G5/A Fmaj7/A Em7/A

Gtr. 2 (elec. w/dist. and tremolo)

TAB

5 7 5 5 7 5 5 5 X 5 7

B 1st Verse

Summer stretching on the grass

Am G
Rhy. Fig. 1

Am G5/A Fmaj7/A Em7/A

3

5 5 5 5 7 5 5 5 7 5

Summer dresses pass

In the shade of a willow tree

creeps a crawling over me

F Em Am G F Em

6

mf w/ clean tone
Gtr. 3 (clean elec. w/tremolo)

10 12 10 12 13

As heard on U2's Island recording Pop

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U 2

Am G F G Em Am G

long hot summer Let's get undercover Don't try too hard to think Don't think at

F G F

12 10 12 10 10 10 12 10 12

all I'm not the only one Staring at the sun

* Fret (6) w/thumb

U 2

136 guitar world | july 1997

U 2

D 2nd Verse

There's an insect in your ear If you scratch it won't disappear It's gonna itch and burn and sting You wanna see what the scratching brings

Fill 1

Gr. 7 (clean elec. w/tremolo) *mf*

T	12	12	12	12/14	(14)
A	12	12	12	12/14	(14)
B					

U 2

30 Am G F Em A G F

Gtr. 3

12 10 12

(7) 7 9 5

E 2nd & 3rd Choruses

34

38

Am D Dsus4 D F

full

(7) 5 7 5 7

staring at the sun

U2

I'm staring at the sun
I'm staring at the sun

I'm not the only one
I'm not the only one

who'd rather go blind
who's happy to go blind

41 C Am D Dsus4 D Dsus4 D

44 (2nd time) To Coda [F] Interlude Whew Am D Am G5

f

**Gtr. 9 (elec. w/dist.)

* Bass & drums drop out for one bar first time

** Two gtrs. arr. for one

[G] 3rd Verse

Intransigence is all around

N.C. (Am)

Gtr. 5 (muted strums)



47

mf

Gtr. 10 (clean elec.)

let ring

Gtr. 9 let ring

staring at the sun

U 2

Military still in town
Gtr. 5 continues rhythm simile

Armor plated suits and ties
Gtr. 6 plays Rhy. Fill 1

Daddy just won't say goodbye

Referee won't blow the whistle

50

Gtr. 10

12 12 12 12 12 12 12 12

God is good but will He listen

I'm nearly great but there's something missing I left it in the

F

54

Gtr. 1

Gtr. 3

12 12 12 12 12 12 12 10 12

D.S. al Coda \oplus

duty free

though you never

really

belonged to me

You're not the only one

G

F

G

Gtr. 4 plays Fill 2

57

10 10 10 12 10 12 10 10 13

Rhy. Fill 1

Am

Gtr. 6
(w/dist.)

T

A

B

0
1
2
2
0

staring at the sun

U2

Coda

[H] Outro

Am *D Am *D Am *D

+Gtrs. 1 & 5 continue rhythm simile

60

Gtr. 2

+Two gtrs. (elec. & acous.) arr. for one * Bass pedals low A until fade out

Ah oh ah ah Ah oh ah ah

Am *D

Repeat and fade

63

Fill 2

Gtr. 4 (w/dist. and tremolo)

TAB

staring at the sun baseline

LYRICS BY BONO AND THE EDGE

MUSIC BY U2

TRANSCRIBED BY JEFF PERRIN

U2

A Intro

Moderately Slow Rock ♩ = 66

1 Am G5/A Fmaj7/A Em7/A Am G5/A Fmaj7/A Em7/A

Elec. Bass

B 1st and 2nd Verses (see meas. 5 and 26 in the gtr. trans.)

1. Summer stretching...

2. There's an insect...

5 Am G F Em (play 3 times) Am G

Play Fill 1 first time (1st verse only)

8 F G F

(2nd time) To Coda I \oplus $\frac{1}{2}$

C 1st and 3rd Choruses (see meas. 16 and 37 in the gtr. trans.)

11 G I'm not the only C

(2nd time) To Coda II \oplus $\frac{2}{2}$ (w/repeat)

13 Am D F

Fill 1

Am G F Em

* lay back heavily

As heard on U2's Island recording Pop

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U 2

16 Am G Em

7 7 7 5 5 5 5 5 5 | 3 3 3 2 2 2 2 2 2 2

D 2nd Chorus (see meas. 37 in the qtr. trans.)

18 C Am

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

20 D F

5 5 5 5 5 0 3 5 0 3 5 3 0 3 3 3 3 3 3 5 3 3 5 3 3 5

22 

F 3rd Verse (see meas. 49 in the gtr. trans.)
Intransigence is all...

25

2 (Am) N.C. (Am) (play 7 times)

(w/dist.)

14 0 12 14 14 X 14 12 12 14 12 14 12 14 0 12 14 14 X 14 12 12 14 12 14 12 14

30 F G F G

(dist. off)

3 3 3 3

1 3 3 3 1 3 3 3 1 3

G **Outro** (see meas. 60 in the gtr. trans.)

34 Am D/A Am D/A (repeat and fade)

* play repeats simile

* play repeats simile

dolly dagger

JIMI HENDRIX

WORDS AND MUSIC BY JIMI HENDRIX
TRANSCRIBED BY ANDY ALEDORT

Tune Down 1/2 Step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat)

A Intro

Moderate Rock ♩ = 120

Here comes

1 (percussion) N.C. (A) (F#) (D)

Gtr. 1 (w/ clean tone) *mf* slight vib. slight vib.

TAB

Gtr. 2 (w/ Leslie-distorted tone) *f* full slight vib. slight vib.

TAB

B 1st Chorus

Dolly

Dagger
(Bkgd. voc.: Dagger)

her love's so heavy gonna
ooh ooh

7 B N.C.(E) B N.C.

**Gtr. 1 *mf* *Th Th 1/2 1/2 1/4 P.M. - 4

TAB

*Fret ⑥ w/ thumb.

**The signal from Gtr. 1 is split in two - one amp'd and one direct which gives the impression of two separate gtr. parts.

make you stagger
ooh)

Dolly

Dagger
(Dagger)

10 B N.C.(E) B

Th Th Th Th Th 1/4 Th Th 1/2 1/4

TAB

As heard on Jimi Hendrix's MCA recording *First Rays of the New Rising Sun*

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JIMI HENDRIX

(Spoken: oh drink up baby)

C 1st Verse

(D)

Blowin' out all the other witches on the scene

She got a bullwhip just as

long as your life

Her tongue can even scratch the soul out of the devil's wife

Well I've seen her in action at the Player's Choice

Turnin' all the love men into

[illegible]

JIMI HENDRIX

Hey redhot mama you better step aside

[illegible]

Um hmm

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JIMI HENDRIX

Here comes Dolly

Dagger
(Dagger

*Gtr. 2 adds improvised strumming on muted strings, using eighth and 16th-note syncopations

Her love's so strong gonna make you stagger baby
ooh ooh ooh)

Dolly

Dagger
(Dagger

She drinks the blood from the jagged edge
ooh ooh ooh)

N.C.(E)

N.C.

2

45

Th Th

sim.

1/2 1/4

9 9 9 7 9 | 9 9 8 9 | 5 6 7 5 6 7 7 8 9 7 8 9 9 9 9

Th Th

Oh right on

Drink up baby

hey

48

N.C. (A) (F#) (D)

7/9 5 7 5 7/9 5 7 2 2 1 0 0/2 0 0

B

B7

B9

B

B7

53

Gtr. 2

Gtr 1

sim.

B9

B

B7

B9

56

grad. bend
let ring _ _ _ _

grad. bend

(Bkgd. voc.: Ahh

ahh

B

B7

B9

B

B7

59

JIMI HENDRIX

Captain Karma kids they're dead on the run

[illegible]

clear out of town Here comes Dolly

(Bkgd. voc.: Dagger

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dolly dagger

JIMI HENDRIX

Her love's so heavy gonna make you stagger Dolly
ooh ooh ooh ooh)

79 N.C. B N.C.

Dagger she ain't satisfied till she gets what she's after
(Dagger) ooh ooh ooh ooh

82 B N.C. B

She drinks the blood from the jagged edge Better watch out baby here
ooh ooh ooh ooh

85 N.C. B N.C.

JIMI HENDRIX

Alright

B

N.C.

E

Gtr. 2

full

Gtr. 1

You give

91

N.C.

(A)

sim.

me a little bit of that heaven

94

ful

full

fu

JIMI HENDRIX

100

(F#)

(D)

(7)

9/11 7 9 9

9 8 7 5

(5)

5 7/9 5 7 2

2 1 0 2 0 0

get it on

july 1997 | guitar world **153**

JIMI HENDRIX

get it on

Dolly

get it on

july 1997 | guitar world 155

JIMI HENDR

get it on

B

ova - -

hold bend _ _ _

get it on

8va . .

B7#9 (no 3rd)

8va - -

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JIMI HENDRIX

Begin Fade

ooh

ooh

ooh

yeah

yeah

july 1997 | guitar world 157

JIMI HENDRIX

158 guitar world | july 1997

dolly dagger

JIMI HENDRIX

yeah yeah yeah Ah c'mon ooh ooh

138 B6/9 B B7#9(no3rd) w/ lead vocal ad-Lib

ooh yeah yeah

141 N.C.

Gtr. 2 rake 1/2 full full

Gtr. 1 Gtr. 1 continues ad-Lib strumming on muted strings

yeah all (over) my face ooh ooh ooh

143

Gtr. 2 full full full full full

yeah yeah yeah

146 let ring full full

Fade Out

dolly dagger

baseline

WORDS AND MUSIC BY JIMI HENDRIX
TRANSCRIBED BY ANDY ALEDORT

JIMI HENDRIX

A Intro Tune down 1/2 step (low to high: E \flat A \flat D \flat G \flat)

Moderate Rock $\text{♩} = 120$

1 (percussion) N.C. (A) (F \sharp) Here comes (D)

Elec. Bass

* Doubled by "Fuzz bass" (bass gtr. w/fuzzbox).

B 1st Chorus

Dolly...

7 B N.C.(E) B N.C.

10 B N.C.(E) B

13 N.C. B N.C. (A)

16 (F \sharp) (D)

As heard on Jimi Hendrix's MCA recording *First Rays of the New Rising Sun*

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dolly dagger

JIMI HENDRIX

C 1st Verse

Been ridin' broomsticks...

20 B_9^7 B_9^7

* Chord name represents overall tonality.

23 (play 6 times)

D Guitar Break

26 B_9^7

E 2nd Chorus

29 Dolly... dagger
B N.C.(E) B

32 N.C. B

35 N.C.(E) B N.C. B

38 N.C. (A) (F#) (D)

* Doubled by "Fuzz bass" (bass gtr. w/fuzzbox).

dolly dagger

JIMI HENDRIX

F Guitar Solo

43

B₉⁷

Measures 43-45 of the F Guitar Solo. The notation is in bass clef with a key signature of three sharps (F#, C#, G#). Measure 43 starts with a B₉⁷ chord. The staff shows a melodic line with eighth and sixteenth notes, and a guitar fretboard diagram below with fingerings: 7 7, 9 9, 9 9, 7, 7 7, X 7, X 9, 7 9, 7 9, 7 7, 7 7.

G 2nd Verse

46

(play 7 times)

(play 4 times)

Measures 46-48 of the G 2nd Verse. The notation is in bass clef with a key signature of three sharps. Measure 46 has a melodic line and a fretboard diagram with fingerings: 7 7, 7 7, 5, 7 9, 7 9, 9. Measure 47 has a melodic line and a fretboard diagram with fingerings: 7 7, 7 7, 9 9, 9 9, 7. Measure 48 has a melodic line and a fretboard diagram with fingerings: 7 7, 7 7, 5, 7 9, 7 9, 7 9.

H 3rd Chorus

49

N.C.

B

N.C.

Measures 49-51 of the H 3rd Chorus. The notation is in bass clef with a key signature of three sharps. Measure 49 has a melodic line and a fretboard diagram with fingerings: 7 7 7, 7 7 7 7 7 7. Measure 50 has a melodic line and a fretboard diagram with fingerings: 7 8 9, 7, 9 9 9 7, 9 (0). Measure 51 has a melodic line and a fretboard diagram with fingerings: 5 6 7, 5 6 7, 7 8.

52

B

N.C.

B

Measures 52-54 of the H 3rd Chorus. The notation is in bass clef with a key signature of three sharps. Measure 52 has a melodic line and a fretboard diagram with fingerings: 9, 7 8 9, 9 9 9. Measure 53 has a melodic line and a fretboard diagram with fingerings: 7 7 0 0 6 7 7 7 (0) 7. Measure 54 has a melodic line and a fretboard diagram with fingerings: 7 8 9, 9 9 9 7, 9 (0).

55

N.C.

B

N.C.

B

Measures 55-58 of the H 3rd Chorus. The notation is in bass clef with a key signature of three sharps. Measure 55 has a melodic line and a fretboard diagram with fingerings: 5 6 7, 5 6 7, 7 8. Measure 56 has a melodic line and a fretboard diagram with fingerings: 9 7 8 9, 9 9. Measure 57 has a melodic line and a fretboard diagram with fingerings: 5 6 7, 5 6 7, 7 8. Measure 58 has a melodic line and a fretboard diagram with fingerings: 9 7 8 9, 9 9 9.

59

N.C.

B

N.C.

B

Measures 59-62 of the H 3rd Chorus. The notation is in bass clef with a key signature of three sharps. Measure 59 has a melodic line and a fretboard diagram with fingerings: 5 6 7, 5 6 7, 7 8. Measure 60 has a melodic line and a fretboard diagram with fingerings: 9 7 8 9, 9 9 9 9. Measure 61 has a melodic line and a fretboard diagram with fingerings: 5 6 7, 5 6 7, 7 8. Measure 62 has a melodic line and a fretboard diagram with fingerings: 9 7 8 9, 9 9 0.

63

N.C.(A)

Measures 63-65 of the H 3rd Chorus. The notation is in bass clef with a key signature of three sharps. Measure 63 has a melodic line and a fretboard diagram with fingerings: 7 9, 5 7, 5. Measure 64 has a melodic line and a fretboard diagram with fingerings: 5 7, 5 5 7 5, 7 (5). Measure 65 has a melodic line and a fretboard diagram with fingerings: 7 9, 5 7, 5 5, 7, 5, 7 5 5 7 5, 7 (5).

dolly dagger

JIMI HENDRIX

67

71

(F#)

I Outro

76

B(7#9)

* Chord name reflects overall tonality

79

82

(play 4 times simile)

85

88

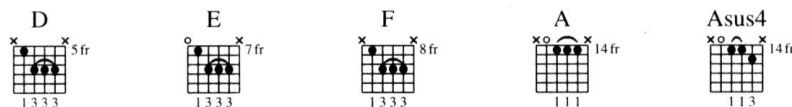
(play 14 times w/improv and fade out)

head like a hole

NINE INCH NAILS

WORDS & MUSIC BY TRENT REZNOR
TRANSCRIBED BY ANDY ALEDORT

NOTE: Synth bass parts have been incorporated into this guitar arrangement.
Verse riff and Chorus riff (Rhy. Fig.1) may be doubled on bass guitar.



Gtr.1: Standard tuning

Synth 1 (arr. for gtr.) in Drop D tuning (low to high: D A D G B E)

Synth 2 (arr. for gtr.) in Standard tuning

A Intro

Moderate Industrial ♩ = 116

1 (elec. percussion) N.C. 8 fdbk. 2

Gtr. 1 (w/dist.) *mp* (fade in) *mf*

w/ bar fdbk. w/ bar

TAB

0 (0) (0) (0) (0)

-1/2 pitches: A -1 G A

13 N.C. 1. God 2. God

* Synth 1

P.M.

2 2 3 2 2 0 2 2 6 2 0 2 2 2 3 0 2 2 0 2 6 2

*Kybd. arr. for gtr. in Drop D tuning w/dist.

B Verses

(1.) money I'll do anything for you God money just tell me what you want me to God
take it No you can't take it No you can't take that away from me No you can't
(2.) money's not looking for the cure God money's not concerned about the sick among the pure God
take it No you can't take it No you can't take that away from me No you can't

17 N.C.

P.M.

2 2 3 2 2 0 2 2 6 2 0 2 2 2 3 0 2 2 0 2 6 2

As heard on Nine Inch Nail's T.V.T. recording *Pretty Hate Machine*

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head like a hole

NINE INCH NAILS

money nail me up against the wall
take it No you can't take it No you can't
money let's go dancing on the backs of the bruised
take it No you can't take it No you can't

God money don't want everything he wants it all No you can't
take that away from me
God money's not one to choose No you can't
take that away from me

21

P.M. 2nd time

2.

Head like a hole Black as your soul I'd rather die

(2nd time only) D D E D E F E D E F E A

Gtr. 1 (w/dist.) Rhy. Fig. 1

25

Synth 1 P.M. sim.

than give you control Head like a hole Black as your

E A Asus4 A E A E F E D

6 open 6 open

28

(3rd time) To Coda II

soul I'd rather die than give you control

E F E A Asus4 A end Rhy. Fig. 1

31

head like a hole

NINE INCH NAILS

Bow down before the one you serve You're going to get

34 Synth 2 plays Riff A (Gtr. 1 tacet)

Synth 1 P.M. ----- 4 sim.

37 what you deserve Bow down before the one you serve

40 You're going to get what you deserve

(2nd time) To Coda I \oplus^1 D.S. 1^{st} at Coda I \oplus^1

\oplus^1 Coda I

D Interlude

42 what you deserve

Synth 2 plays Riff A P.H. (15ma) fdbk. (8va) P.H. (15ma) fdbk. (8va)

Gtr. 1 P.H. w/ bar fdbk. P.H. w/ bar fdbk.

pitch: C# -1/2 pitch: C# -1/2 pitch: A G# A

47 w/ vocoder effects

Synth 1

Riff A

Synth 2 (arr. for gtr. w/dist.)

head like a hole

NINE INCH NAILS

1. 2. D.S. II S^2 al Coda II C^2

Bow down before the one you serve You're going to get what you deserve what you deserve

(Head like a hole)



51 Synth 2 plays Riff A

Synth 1

C^2 Coda II

than give you control Head like a hole black as your soul

A D E F E

Gtr. 1

Gtr. 1 plays Rhy. Fig. 1

56 Synth 1

59 I'd rather die than give you control head like a hole

D E F E A Asus4 A D

62 black as your soul I'd rather die than give you control

E F E D E F E A

head like a hole

NINE INCH NAILS

E Outro

Ahh Bow down before Ahh the one you serve

65

D

Synth 2 plays Riff A
2nd time, Gtr. 2 plays Fill 1 eight times

68

Ahh You're going to get what you deserve Ahh Bow down before

71

Ahh the one you serve Ahh You're going to get what you deserve

1st time, Gtr. 2 plays Fill 1 two times

Segue into "Terrible Lie"

74

Ahh Ahh Ahh Ahh

Fill 1

N.H.
(15ma)

Gtr. 2

N.H. w/ bar

T
A
B

3 (3)

-1 1/2